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"LITTLE BOOK" SERIES.

THE STORY

—OF—

SILK

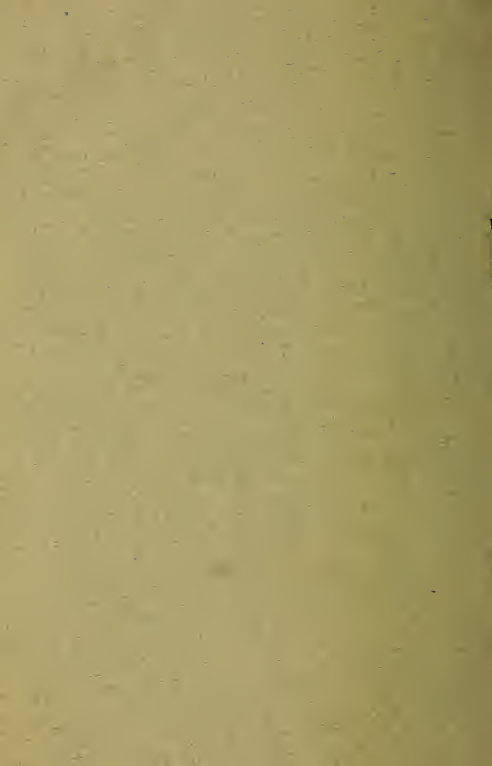
—AND—

EMBROIDERY

Brainerd

NEW YORK :

1888.



THE "LITTLE BOOK" SERIES.

THE STORY

— OF —

SILK ^{and} EMBROIDERY

Compliments of

THE BRAINERD & ARMSTRONG CO.,

NEW YORK, PHILADELPHIA,
No. 469 BROADWAY. 621 MARKET STREET.

BOSTON, BALTIMORE,
35 KINGSTON STREET. 5 HANOVER STREET.

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BRAINERD & ARMSTRONG'S

Unfading Asiatic Dyes,

ENDORSED AND USED BY THE
SOCIETY OF DECORATIVE ART, NEW YORK,
THE ASSOCIATED ARTISTS, NEW YORK,
AND RECOGNIZED AUTHORITIES
IN ART NEEDLEWORK
EVERYWHERE.

THE

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Brainerd & Armstrong Co.,

EXCLUSIVE DYERS OF SILK
TO THE ASSOCIATED ARTISTS, NEW YORK.

NEW YORK. PHILADELPHIA.

BOSTON. BALTIMORE.

ONLY A SILKEN THREAD.

Slight, yet strong; and with its origin dating so far in the past that the story of silk and its manufacture is, by the best historians, obscure and unsatisfactory. For silk, as for many other important discoveries which we now enjoy in their development and perfection, we are indebted to the Chinese. Our indebtedness to the Celestial Empire is heavy. Art owes its gratitude in many ways. Science finds some of its most valued attainments having their inception with the Chinese. Shut in behind the great walls of their cities, their people are, and always have been workers, in their own way, self-sealed against intrusion, and yet giving out, occasionally, something of importance, while Chinese history, which began thousands of years ago, was making itself and the knowledge of this vast empire second in its area only to Russia, was hidden in uncertainty, if not in mystery. A peculiar people, having an individual existence that has made itself felt everywhere, the Chinese are the god-parents to ideas and inventions which others have eagerly caught and improved upon.

About 2,000 B. C., from the cocoon of the silk worm the wife of the Chinese Emperor is said to have unwound the silk, found its usefulness, and imparted the discovery to the imperial household. That unwinding of the thread from that cocoon was more to the civilized world than ever that Chinese Empress dreamed of! And that little worm, building its cocoon-house about itself, became more important to the world than any other crawling

thing that ever entered into the lists of the naturalists, with the Latin names of family to put it in place as cousin direct to the moth and cousin-german to one of the greatest articles of commerce which the unborn generations were to appreciate.

The Silken Thread Spanning the World

is no misnomer. From China the product of the silkworm found its way into the Eastern countries as a revelation, and in the Bible lands the workers in silk became famous, while the possession of fabrics made of it was esteemed a mark of distinction and luxury. We find this estimate recorded in Ezekiel, 16, 10-13, in the words:

“I clothed thee also with brodered work, and shod thee with badger’s skin ; and I girded thee about with fine linen, and I covered thee with silk

“Thus wast thou decked with gold and silver, and thy raiment was fine linen and silk embroidered work.”

In Rome (A.D. 180), the value of a pound of silk was equal to a pound of gold, and by a singular dispensation of ethics or propriety of dress, the wearing of a silk garment was considered as an ornament to a woman. The man who wore it was disgraced.

Aristotle alludes to the silken fabrics, the material used for the weaving having been imported from China ; and under the reign of the Byzantine Emperor Justinian (A.D. 527-565), silk manufactures flourished, much of the weaving being done over frames of hard wood or bone. The silkworm eggs and cocoons were brought into Constantinople by Persian monks, who concealed their treasure from the confiding Chinese. And we are told so much was silk appreciated that, under the

patronage of the rulers, the best workers were employed, and Argos, Corinth, and Thebes became centres of the industry, the Greeks employing crude and laborious methods, the silk being brought from China.

The ancient Egyptians were progressive, and by them also was silk made important. Fabrics of various brilliant colors were woven from silk, and the embroidery upon these was elaborate and beautiful. There is no record of silkworm culture in Egypt. They were satisfied to draw their supplies also from the Celestials—nor were these latter ungenerous in giving it.

Silk found its way into Italy in 1147, by the capture of prisoners from the Greek cities, the captives being skilled in the art of manufacture; under the mastership of Roger, King of Sicily, the first efforts were made at Palermo, from which silk-making spread to Florence, Milan and Venice.

Spain had its silk works at Granada, under the Moors; and in 1564, after nearly forty years of experiment, silk manufacture took root in southern France, where also the cultivation of the white mulberry and the raising of silkworms was successfully encouraged. This was a great boon to England. The demands of the Britons for the costly fabric, and the material for their embroidery had been previously met by importations from China and Italy, with which, aided by the English patronage, France soon established herself as a competitor.

England came to the front

in silk manufacture under the reign of James I, but under many disadvantages, the productions of the French being so highly estimated that the efforts of the King

were not enthusiastically received. Silk-working was not, however, totally disregarded, and under James II, in 1685, a factory was established at Spitalfields under the management of a number of French exiles, who carried the industry to such perfection that the Spitalfields silks were regarded as equal to those made in Italy.

To James I. is to be credited the introduction of

Silkworm Culture in America,

the first English settlement having been made at Jamestown, Virginia, in 1607, and soon after eggs, imported into England from China, and mulberry trees also were sent over to the colonists, with promises of large rewards by James for the advancement of the culture. The King was a liberal monarch, and he saw a means of profit, both to the new country and the old, in maintaining an industry which had made its mark upon the Continental commerce. The experiment ended, like many others of old times and of the present, not metaphorically, but actually, in smoke. The Indians in America had, for no one really knew how long, cultivated tobacco—and the small colony of Europeans in Virginia found a source of revenue ready at hand, in a locality well adapted for its successful prosecution. This industry, for the advancement of which there was abundant incentive in the demands for the “weed” in the old country, swamped the silk-worm enterprise and King James found the result of his Virginia experiment so unsatisfactory that the worm and the business soon came to grief.

Louisiana had its experience in 1718, but without any lasting success. Grants were made to settlers in Georgia, for the purpose of cultivating mulberry trees,

breeding the worms and producing and working the silk. This had the advantage of skilled artisans from Europe, a company of silk manufacturers having been sent over in 1732. For two years every attention was paid to silk, and the exportation to England of a few pounds of raw material was the result. Fifteen years later, during which time the best efforts were made at a German settlement on the Savannah river, a thousand pounds were shipped, the silk being so carefully reeled that the highest price was obtained for it on the London market. Encouraged by this, two years later, a filature was established at Savannah, to which all silk-culturists were permitted to send their cocoons.

Thus the silk industry grew, rapidly and honestly, till a reduction of price for American silk was decreed by the English Parliament, and the encouragement being withdrawn, the Georgia workers became apathetic in 1770, and the Revolution was a death-blow to the trade at that time.

South Carolina had its share in silk culture by Swiss settlers, who were moderately successful. Pennsylvania had a filature at Philadelphia in 1770, when the reduction in price was made in England, and there had also been established at Mansfield, Connecticut, a well appointed factory. This, as well as those in the Southern States, lost its identity when the Revolution came. Massachusetts shared the same fate, where, as in Connecticut, the silk manufacture was making rapid progress. Stockings, buttons, ribbons, kerchiefs, and sewing silk were made by the New England workers, and so good were quality and workmanship that the French productions were regarded as second to the American

What the industry has become in the United States the big figures of the statistics easily show. Nearly all the Middle States have their silk factories; the Pacific coast has its large establishments in California, and New England boldly competes with the finest productions from France and England. Improvements in machinery – a thorough knowledge of the best methods and a steady growth of the trade itself demonstrate how much has followed that unwinding of the silk by the Chinese Empress, over 3,000 years ago.

Italy, France, and Spain rank in the order of mention as silk producing countries, and Asia doubles the Italian figures in pounds and value.

The Process of Dyeing

starts from an early age, from the simplest methods in positive colors. The Tyrians were noted for proficiency in the art, and a peculiar purple hue won for them distinction which made others envious. This color was derived from a shell-fish found in the Mediterranean, on the coast of Phœnicia. The Romans used the dye extensively and by an imperial edict it was restricted to the nobility. Natural dyes, of fine color, obtained from various woods, were known in Peru and Mexico in their earliest history; and brilliant colors were also familiar to the Indians of North America.

The use of vegetable dyes has been most extensive; and before the introduction of coal tar or aniline dyes, the methods employed for all fabrics were tedious and expensive. The discovery of aniline was made in 1826, during the process of distilling indigo; and in 1856, while experimenting with aniline, the purple color known as

Again the Bible, in Exodus, 28, 39 :

“And thou shalt embroider the coat of fine linen ; and thou shalt make the mitre of fine linen, and thou shalt make the girdle of needle-work.”

The mind easily sways itself toward a desire for decoration and embellishment. Nature sets an example in gorgeousness and variety of color in the fields about us ; and under the burning sun of the tropics the vegetation becomes bewildering in its brilliancy. Thus is beauty spread by an unseen hand, with a concordance, each with the other, in color and formation.

There is no art in what is thus given to study and to imitate. But there *is* art in the perpetuation by means which accomplish the end, that the imitation shall be perfect and the result recognizable, long after the original shall have disappeared.

Since there has been any record—long ago when the world was centuries younger—when the undiscovered was yet to come, and when the nations of the earth were tribes, and these tribes wanderers, there was a desire for decoration. It was crude embellishment, at best, serving a purpose of distinction, if nothing more, and with little comprehension of fitness.

Time cut his swath in the pathway to eternity untiringly and unerringly ; and as the people advanced in might and increased in numbers, embroidery became pastime and a source of profit. As a delicate art, as a tracery of the imagination, or as a means of close imitation, it fell into the hands of women—perhaps then, as now, as a fitness of the means to the end, since, from the day of Adam, the woman's influence and the woman's skill has, in the finer sense, predominated.

mauve was introduced. Since that time the introduction and use of aniline as a dye of commerce has been very large, but the aniline colors, notably on silk, have been unsatisfactory, being unable to withstand exposure to light, and being but transient when subjected to the test of washing. All dyers have striven to secure a greater permanency of color, to find some means by which the effect of light and washing might be counteracted, and experiments which have cost large sums have been repeatedly made.

THE BRAINERD & ARMSTRONG COMPANY,

at their immense mills in New London, Conn., have for several years employed the most skilful dyers to accomplish the result of brilliant and lasting color, and without the reliance on methods depending on the use of aniline. In this they have been successful. The colors of the silks are permanent, unfading in the light and standing the test of washing, without injury to thread or fabric.

In a brief acknowledgment, the dyers of to-day must go back to improvements on the work of the East Indian countries.

The Present must take its lessons from the Past, and in doing so advancement in the art is but the splendid illustration to the methods of older times, made more valuable under the skill of modern students of color and the means of rendering it unfading.

The Art of Embroidery

is entitled to more than ordinary respect, since its age gives it a patriarchal right to recognition and importance.

While men were husbandmen, or warriors, or artisans wielding the heavy tools of labor, women found employment with the needle. Among the uncivilized, bone and ivory were used ; and with the more refined nations, such as the Chinese, Egyptians, Assyrians, Hindoos and Hebrews, needles were in use, some made of bronze being found in the Egyptian tombs.

And these needles must have been made 4,000 years ago

What the needle may accomplish, with a practiced hand to guide it, was not then limited, is not now, and never will be.

In earliest times the Egyptians were embroiderers. Scenes and incidents in the lives of the rulers were perpetuated by needlework, much of it done by slaves, under the direction of the most rigid task-masters, and after China had given the silk it became the material by which embroidery of the finest kind was made durable.

So great was the love of embroidery as a decoration that the sails on the galleys were worked, and when Cleopatra reclined in state upon her couch of skins, and the gem-studded oars of her barge touched the waters of the Nile, the silken sail which spread above her was elegantly wrought in embroidery to attract a Caesar, or to hold in its shadow an Antony, hidden from all except the dusky Queen who played with men and armies as her own. Egyptian women were noted for their skill with the needle, and with them, as with the people of Babylon and Tyre, precious metals, beaten into threads, were used with silk in making their mementoes and their decorative banners. Metals were also much used by the Hindoos and the Chinese in their most effective repro-

ductions upon silk, although the necessary limit in colors robbed their labor of its advantage as a faithful picture.

Persia was noted for its embroidery in scarfs, banners, and carpets—much of the work done by women, the former being eagerly sought after by other nationalities. Nature furnished the patterns for the deft fingers and busy needles of the Persian women, a great deal being done in the harems, and afterward sold for the benefit of the *grandees*. The work was peculiar in color and design, most of it done in silk, with a very few instances where figures of persons or animals were depicted, and not many attempts at historical representation.

Decoration, with the Moors, ran to a great extent—so much that every conceivable means was taken to excel. The trappings of the horses, the banners carried in their processions, the flags attached to the spears of the hard-riding warriors, the tapestries hung in the apartments of the rulers, the tents used in the field, were all embroidered expensively and with the utmost care. The execution of a single piece not unfrequently occupied the embroiderer for months. In Rome, the embroidery upon prizes given to victors in contests or in games was elaborate, and in Greece the same custom was observed. During the wars of the crusaders, and in the tournaments, in which lives were sacrificed to gain a prize, embroidered scarfs and banners were in vogue.

Here, indeed, was woman's work—at a value. And woman's work was beautiful, when she earnestly undertook the execution. The Middle Ages were noted for proficiency and variety in embroidery, its importance placing it in competition with painting. There were schools for teaching it; and no feudal castle was

complete without its secluded apartment, which was a workshop for the embroiderers, in which silk was principally used.

Tapestry, intended to perpetuate historical incidents was a trade, as much as an accomplishment, and all the ingenuity and skill to be obtained were employed to make these tapestries of great value and importance. Years were sometimes necessary to complete a subject; and the famous specimens which are now treasured in the museums or remain in the old castles as reminders of the feudal times are marvels of skill and monuments of perseverance, although some are sadly deficient in the proper arrangement of color, even when the materials were capable of much more generous and effective use.

Modern Embroidery

has both value and charm. During the past century there has been a steady advancement in methods and precision of work. As the better material has been given, so the character and quality of the work has increased. The Queen and waiting-women found amusement with the embroidery frame; their ready needles gave much of worth and beauty, and while that is preserved for its historical importance and its value enhances with its age, and while heir-looms, not from the Queen or her hand-maidens, are scattered as relics in all countries, woman's imagination and woman's work appreciates, by constant use, the means provided for her willing hands.

No longer, as in the novelists' pet period, does the fair lady from within the deep recesses of her tower-room in some old pile of stone, work thoughts and wishes for her absent lover on the 'broidered scarf, awaiting his

return from tournament or skirmish. And yet the fair lady of to-day is never lonesome when her needle and her assortment of "silken threads" can be employed.

Embroidery has in one sense descended in the scale to an article of commerce. Persia sends its work for sale; China excels in delicacy and exactness if not in the proper proportions of the objects represented—impossible figures are made; and yet the beauty of execution and the inimitable arrangement of incongruous designs are acceptable, in adding value to the production. As the earliest known workers in silk, this proficiency need not be wondered at; and the specimens of embroidery continually reaching the American market from the Chinese workshops are hardly susceptible of imitation, out of the Chinese empire. France sends its embroidery in many forms—delicate, beautiful, and of great value—so finely executed, so full of character and so radiant in reproductive color, that it holds its place firmly and deservedly in estimation.

The Scope of Needlework

admits of no limitation. It is a bread-winner when necessary, an amusement always. No lady, with any inventive genius, or any application of her ability to do work as well as another need hesitate, with the modern appliances for doing the work, and the variety of material to be had at moderate cost, to undertake embroidery and doubt success.

To do good work, to give it the permanency it deserves, good materials must be used. There is no longer the excuse that they are unobtainable, or that the cost precludes their use.


**“The Highest Authorities
Unanimously Endorse
Brainerd & Armstrong’s
Unfading Asiatic Dyes.”**

ROPE SILK, a large, loosely twisted thread, is a “Wash Silk,” and is produced in all the colorings of Brainerd & Armstrong’s Unfading Asiatic Dyes.

ROPE SILK has, since its introduction a few months ago, led all other Silks in the estimation of art-needle-workers, who have instantly recognized its value in producing wonderfully novel, bold, and yet entirely artistic effects upon all the heavier fabrics now in use.

In versatility as to stitches and in rapidity of execution (two very attractive qualities to the embroideress), ROPE SILK is without a parallel.

As in the production of Brainerd & Armstrong’s “Outline Embroidery,” “Filo,” “Twisted Embroidery,” and “Filling Silks,” WORTHLESS IMITATIONS of ROPE SILK have already appeared in the market,

 SEE THAT EVERY SKEIN BEARS THE NAME OF THE
BRAINERD & ARMSTRONG CO., AND THE TRADE MARK,
“ASIATIC DYES.”

NO OTHER IS GENUINE.

Articles of apparel, of great variety of design and quality, appeal to the skill of the embroiderer ; the household asks decoration, and it can be made attractive in innumerable ways, simply by the employment of the needle and the use of silk, on every known woven fabric. The screen which partly shuts from view the blazing logs or the dying embers; the portiere which guards the entrance to the drawing-room or boudoir; the pillow which invites a moment's rest and from within its silken cover offers the sweet odor of the forest pine; the silk embroidered cloths for the table – in fact, everything within the “house beautiful” for use or ornament, invites the needle, affording amusement for the leisure hour, while the work will seldom fail in good comparison with that which comes to us from far-off lands and workers whom we hear of, read of, but never see.

Within the past few years our Decorative Art Associations have furnished much to study. They are the outgrowth of the plentitude of woman's work, her sceptre the needle; and encouragement in this is their support and her advantage. Refinement of taste in design and color are apparent. Advancement in skill comes easily, and the result of all is enduring and profitable.

The artist brings to his canvas the imitation of nature's colors with his brush ; but the skilful needle-woman, aided by the manufacturer, who gives every primal color and its graduated shades in the silk which the needle places in the picture, can so closely follow the pigments mixed upon the palette, from color to tint, that the painting and the embroidery deserve equal prominence.

SHAKESPEREAN.

SUCCESSFUL LOVER COMPARED TO A CONQUEROR.

Like one of two contending in a prize,
That thinks he has done well in people's eyes,
Hearing applause and universal shout,
Giddy in spirit, still gazing, in a doubt,
Whether those peals of praise be his or not ;
So, thrice fair lady, stand I.

—*Merchant of Venice.*

LOVE'S POWER.

Things base and vile, holding no quantity,
Love can transpose to favor and dignity,
Love looks not with the eyes, but with the mind,
And therefore is winged Cupid painted blind.

—*A Midsummer Night's Dream.*

HOW TO WIN HER.

Win her with gifts, if she respect not words ;
Dumb jewels often, in their silent kind,
More than quick words, do move a woman's mind.

—*Two Gentlemen of Verona.*

INNOCENCE.

Innocence shall make
False accusation blush, and tyranny
Tremble at patience.

—*Winter's Tale.*

GRIEF.

Each substance of a grief hath twenty shadows,
Which show, like grief itself, but are not so ;
For sorrow's eye, glazed with blinding tears,
Divides one thing entire to many objects ;
Like perspectives, which rightly gazed upon,
Show nothing but confusion, ey'd awry,
Distinguish form.

—*King Richard II.*

EMERGENCY.

He that stands upon a slippery place,
Makes nice of no vile hold to stay him up.

—*King John.*

MAN'S INCONSTANCY.

O heaven ! were man
But constant, he were perfect ! that one error
Fills him with faults.

—*Winter's Tale.*

A DISDAINFUL WOMAN.

Disdain and scorn ride sparkling in her eyes,
Misprising what they look on ; and her wit
Values itself so highly, that to her
All matter else seems weak ; she cannot love,
Nor take no shape nor project of affection,
She is so self-endear'd.

—*Much Ado About Nothing.*

Hope to joy is little less in joy
Than hope enjoyed.

—*Richard II.*

Do not satisfy your resolution with hopes that are
fallible.

—*Measure for Measure.*

At seventeen years many their fortunes seek,
But at fourscore it is too late a week.

--*As You Like It.*

Beauty doth varnish age, as if new-born,
And gives the crutch the cradle's infancy.

—*Love's Labor's Lost.*

There is no slander in an allowed fool, though he do
nothing but rail.

—*Twelfth Night.*

A little fire is quickly trodden out.

—*Henry VI.*

Light boats sail swift, though greater hulks draw deep.

—*Troilus and Cressida.*

Mere honor is my life, both grow in one ;
Take honor from me, and my life is done.

—*Richard II.*

Justice always whirls in equal measure.

—*Love's Labor's Lost.*

Ill blows the wind that profits nobody.

—*Henry VI.*

Come what may,

Time and the hour runs through the roughest day.

—*Macbeth.*

Pleasure and action make the hours seem short.

—*Othello.*

The honor of a maid is her name ; and no legacy is so
rich as honesty.

—*All's Well That Ends Well.*

The course of true love never did run smooth.

—*Midsummer Night's Dream.*

Society is no comfort

'To one not sociable.

—*Cymbeline.*

Love sought is good, but given unsought is better.

—*Twelfth Night.*

Love thyself last : cherish those hearts that hate thee.

—*Henry VIII.*

Love is a smoke raised with the fume of sighs

—*Romeo and Juliet.*

Love all, trust a few,

Do wrong to none : be able for thine enemy.

—*All's Well that Ends Well.*

Love is blind, and lovers cannot see

The pretty follies that themselves commit.

—*Merchant of Venice.*

More are men's ends marked than their lives before.

—*Richard II.*

Methinks the truth should live from age to age,

As 't were retailed to all posterity.

—*Richard III.*

He lives in fame that died in virtue's cause.

—*Titus Andronicus*.

All that lives must die,

Passing through nature to eternity.

—*Hamlet*.

Live a little ; comfort a little ; cheer thyself a little.

—*As You Like It*.

Mend your speech a little,

Lest it may mar your future.

—*King Lear*.

She puts her tongue a little in her heart,

And chides with thinking.

—*Othello*.

Gives not the hawthorn bush a sweeter shade,

To shepherds, looking on their silly sheep,

Than doth a rich embroider'd canopy,

To kings, that fear their subjects' treachery.

—*III King Henry VI*.

—o—

Gems for the Months.

The superstition which has attached to precious stones and the wearing of them has lasted for so long a time, that the present generation's people may feel inclined to give credence to their imputed influence, and the list, as accepted by traditionary authorities, is :

January — Garnet.

July — Ruby.

February — Amethyst.

August — Sardonyx.

March — Bloodstone.

September — Sapphire.

April — Diamond.

October — Opal.

May — Emerald.

November — Topaz.

June — Agate.

December — Turquoise.

—o—

Don't Do It.

Don't brood o'er care--the trouble that you make

Is always worse to bear, and hard to shake :

Smile at the world ; the sorrow that is sent.

Take it, with patience, as your punishment.

He wins who laughs.

BRAINERD & ARMSTRONG'S

Embroidery Silks on Quills.



This cut represents our new and improved method of putting up Embroidery Silk.

This Silk is guaranteed to possess the following

MERITS :

- 1st.—Even and Artistic Shading.
- 2d.—Smooth, Lustrous Thread.
- 3d.—Improved Methods of putting up.

Each quill contains about 3 yards or a trifle more than the ordinary skein.

The Silk is better than skeins.

In short, it is

THE BEST SILK IN THE BEST FORM.



WORTH REMEMBERING.

Conversation is the music of the mind.

No men despise physic so much as physicians.

He that thinks himself the happiest man really is so.

Many who find the day too long, think life too short.

Great men, like comets, are eccentric in their courses.

Rats and conquerors must expect no mercy in misfortune.

A fool may ask more questions than a wise man can answer.

He that thinks himself the wisest is generally the greatest fool.

Relations take the greatest liberties and give the least assistance.

When we fail, our pride supports us, when we succeed, it betrays us.

To know a man, observe how he *wins* his object, rather than how he loses it.

Those that are loudest in their threats, are the weakest in the execution of them.

A necessitous man, who gives costly dinners, pays large sums to be laughed at.

Deliberate with caution; act with decision; yield with graciousness; oppose with firmness.

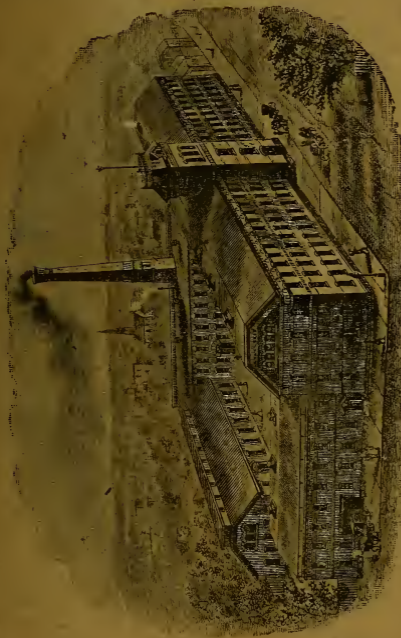
Be not too niggardly in praise, for a man will do more to support a character than to raise one.

To sentence a man of true genius to the drudgery of a school, is to put a race horse in a mill.

Logic is a large drawer, containing some useful instruments, and many more that are superfluous.

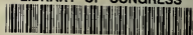
It is always safe to learn, even from our enemies—seldom safe to venture to instruct, even our friends.





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